

FAMILY GUY

"'The King' is Dead"

Production #1ACX15

Written by

Craig Hoffman

Created by

Seth MacFarlane

Executive Producers

David Zuckerman
Seth MacFarlane

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Return to Script Department:
20TH CENTURY FOX TELEVISION
10201 W. Pico Boulevard
Los Angeles, CA 90035

RECORD DRAFT
December 23, 1998

“The King’ is Dead”

CAST LIST FOR #1ACX15:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....SETH GREEN (SUB: MATT WEITZMAN)
MEG GRIFFIN.....LACEY CHABERT (SUB: ALEX BORSTEIN)
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE
BOARD MEMBERS.....ALL
CLEVELAND.....MIKE HENRY
DIANE.....LORI ALAN (SUB: CRAIG HOFFMAN)
DISNEY-ESQUE HAWK.....TBD (SUB: ANDREW GORMLEY)
JOE.....PATRICK WARBURTON (SUB: ANDREW GORMLEY)
LORETTA.....ALEX BORSTEIN
MEXICAN FATHER.....MIKE HENRY
MEXICAN MOTHER.....TBD (SUB: ALEX BORSTEIN)
MONKEY #1.....TBD (SUB: DAVID ZUCKERMAN)
MONKEY #2.....TBD (SUB: GARRETT DONOVAN)
MONKEY #3.....TBD (SUB: CHRIS SHERIDAN)
MR. KIMBLE.....SETH MACFARLANE
MR. WEED.....CARLOS ALAZRAQUI (SUB: MIKE HENRY)
MRS. KING.....TBD (SUB: ALEX BORSTEIN)
NORMAN.....TBD (SUB: CRAIG HOFFMAN)
OTHER MONKEYS.....TBD (SUB: WRITERS)
QUAGMIRE.....SETH MACFARLANE
SCARECROW.....SETH MACFARLANE
SEAN PENN.....TBD (SUB: MIKE BARKER)
STAGE MANAGER.....TBD (SUB: MATT WEITZMAN)
TOM.....SETH MACFARLANE
YUL.....TBD (SUB: CRAIG HOFFMAN)

COLD OPEN

"Teletubbies" cold open previously approved and recorded.

END OF COLD OPEN

①

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

MEG, CHRIS, LOIS, Stewie, and BRIAN are watching the news.

EXT. FROZEN POND - DAY (ON TV)

News footage of a rescue in progress as FIREFIGHTERS desperately work to save a life.

TOM (V.O.)

It was a moving scene today at Hatch Pond where six members of the Pawtucket fire department struggled valiantly to save the life of a fish trapped under the frozen ice.

INT. ACTION NEWS 5 SET - (ON TV)

TOM and DIANE are at the news desk.

TOM

Rescue workers managed to get the fish out of the water, but unfortunately it died shortly after.
Diane?

DIANE

Tom, another life tragically cut short today. Robert Kimble, founder of a local theater group known as The Quahog Players, passed away this afternoon.

① →

INT. GRIFFINS' LIVING ROOM - CONTINUOUS (BACK TO SCENE)

① end

LOIS

Oh, my god!

The phone **rings**. Lois goes to answer it.

INT. ACTION NEWS 5 SET - (ON TV)

DIANE

Although Kimble's productions were
never commercially successful, they
were critical failures. He was a
hands-on director who frequently
appeared in his own shows, most
recently MISS SAIGON.

INT. QUAHOG COMMUNITY THEATER - NIGHT (FLASHBACK)

MR. KIMBLE stands on stage, holding his eyes back to make
believe he's Asian, singing in a monotone.

MR. KIMBLE

(SINGING) LA LA LA LA LA MISS SAIGON

/ LA LA LA LA LA MISS SAIGON.

INT. ACTION NEWS 5 SET - CONTINUOUS (ON TV)

DIANE

He will certainly be missed. Our
condolences go out to his wife,
Kevin, and their twelve children.

INT. GRIFFINS' FAMILY ROOM

Lois is still on the phone.

① end

LOIS

②

(INTO PHONE) Yes, I just heard, it's
so sad... Really? (TO KIDS) They
want me to be the new artistic
director of the Quahog Players!

CHRIS

All right, Mom!

MEG

Are you gonna do it?

LOIS

I don't know. It's such a big
responsibility. I need a moment to
think.

The kids look at her, expectantly. Brian looks at her
expectantly. On TV, Diane looks expectantly at the CAMERA as
Tom taps a pen and checks his watch.

LOIS (CONT'D)

(INTO PHONE) Okay! I'll do it!

INT. ACTION NEWS 5 SET - CONTINUOUS

TOM

This just in. Lois Griffin has been
named the new artistic director of
the Quahog Players.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS (BACK TO SCENE)

BRIAN

Oh, Lois, congratulations!

② →

② c'd

LOIS

All those years of paying my dues as musical director under that old hack have paid off. Now I can finally do a show that won't get a walking ovation.

BRIAN

Madame Director! He-he. You know, I spent a couple of years acting in New York.

INT. UPPER WEST SIDE RESTAURANT - DAY (FLASHBACK)

A bored Brian stands in front of a table full of YUPPIES.

BRIAN

Hi, I'm Brian, let me tell you about our specials.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS (BACK TO PRESENT)

LOIS

(DODGING THE HINT) Well, everyone is welcome at the Quahog Players. I'm gonna make this our best production ever.

BRIAN

Oh, how exciting! Our little theater group finally has a committed visionary at its helm, and such an attractive one--

② →

② c 'd

LOIS

Brian, you'll have to audition just like everyone else.

BRIAN

Oh, God, of course! Oh, you didn't think I-- Oh! Lois!

CHRIS

I can paint scenery!

MEG

I can help with the lights!

STEWIE

Oooh! And I can make costumes, and and maybe Pop will let us build a stage in the barn! (POINTING AT THEM)
Stupid, stupid, stupid!

Peter enters.

PETER

Hey, you guys.

STEWIE

Stupid! (BEAT) And fat!

LOIS

Peter, guess what, I--

PETER

Me first! Mr. Weed said the guy who comes up with the best idea for this year's big Christmas toy gets a huge bonus.

② →

② c'd

CHRIS

Hey, Dad, why don't you invent the
frisbee? That's a awesome toy.

MEG

It's already been invented.

CHRIS

Then how come I've never heard of it?

PETER

This is my chance to show Mr. Weed
how valuable I am to the company.
Sorry, Lois, what's your news?

LOIS

Well, I...

Peter walks out of the room and shuts the door.

② en

EXT./ESTAB. HAPPY GO LUCKY TOY FACTORY - DAY

③

INT. HAPPY GO LUCKY TOY COMPANY CONFERENCE ROOM - SAME

Several BOARD MEMBERS, including MR. WEED, sit around a
conference table. Peter stands before them with a box.

PETER

Mr. Weed, distinguished members of
the board, this new toy is gonna make
Christmas so exciting, Jewish kids
are gonna get nose jobs and change
their names just to get it.

Several of the board members look disapprovingly at Peter.
Mr. Weed notices.

MR. WEED

(QUICKLY) Get on with it, Peter.

③ →

③ c'd

PETER

May I present this year's hottest toy-

- "Mr. Zucchini Head!"

Peter takes out a large thick green plastic cylinder with a face. He then puts a plastic knit cap on the top of it.

PETER (CONT'D)

He's got stupid cool hip-hop style.

With his little hat. And his Doc

Martens.

He puts two round plastic shoes on the bottom of the cylinder and holds it up. It's rather phallic.

MR. WEED

Uh, thank you, Peter, that's enough.

PETER

Wait, wait, this is the best part!

He dances!

He flips a switch and Mr. Zucchini Head starts to **vibrate**. The shocked Board Members look at each other, **muttering**.

BOARD MEMBERS

I've seen enough./How inappropriate./

I haven't had sex in four years.

Mr. Weed stands up.

MR. WEED

(TO THE BOARD) Gentlemen, I apologize for wasting your time. Peter is an adequate assembly line worker, but you'll be happy to know our company does not pay him to think.

③ →

The Board Members laugh. Peter laughs, too, but he looks embarrassed. He goes to take Mr. Zucchini Head. Mr. Weed snatches it. (3) e'd

MR. WEED (CONT'D)

I'll take this! (BEAT) No calls.

He marches out, leaving a saddened Peter. (3) end

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT (4)

INT. GRIFFINS' LIVING ROOM - SAME

A dejected Peter sits in front of the TV as Lois comes in, carrying Stewie. Meg, Brian and Stewie put on their coats.

LOIS

Come on, kids. The director can't be late for the auditions.

PETER

You shoulda heard 'em laughing at me, Lois. I got great ideas, but they look at me and all they see is a loser. Well, except for the guy with the lazy eye. He sees a loser and the coke machine.

LOIS

Peter, a lot of creative people had mindless jobs. Michelangelo worked in a marble quarry. Herman Melville was a customs agent. Garry Shandling wrote for "The Jeffersons."

(4) →

④ c'd

PETER

Lois, nobody "writes" T.V. shows.
The actors just make it up as they go
along. And I'm a big fat dumb-ass
who doesn't deserve a hot wife like
you. (LOOKS AROUND CONFUSED) Where
the hell did that come from?

BRIAN

I think what Lois is trying to say is
you have to find a way to express
yourself creatively. For example,
Chris has his drawing, Meg does her
bird calls, I sing-- (TO LOIS)
beautifully--

LOIS

(WEARY) So I've heard.

BRIAN

And Lois has her theater group.

LOIS

Yes, and for my first production I've
chosen a classic American musical:
"The King and I."

PETER

Is that the one with Bruce Boxleitner
and Kate Jackson?

LOIS

That was "Scarecrow and Mrs. King."

④ →

④ c'd

PETER

Oh, right, right. Now that's a great show.

EXT. ALLEY - DAY (CUTAWAY)

MRS. KING looks o.s. in horror.

MRS. KING

Oh my God, what did those KGB agents do to you?

REVEAL she's talking to SCARECROW (as in "Wizard of Oz"). He's sprawled on the ground, with straw strewn everywhere.

SCARECROW

(UPSET) First they took my legs and they threw 'em over there! Then they took my chest and they threw it over there!

MRS. KING

(GRINNING) That's you all over.

SCARECROW

Up yours, Farrah.

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

LOIS

Peter, "The King and I" is a wonderful story about a loving, patient woman who introduces culture and civility to a barbaric patriarch who-- (WEARY) Peter, please don't wipe your nose on the couch.

④ →

ANGLE ON PETER as he looks up from where he's wiping his nose on the couch.

LOIS (CONT'D)

Look, I have to go. Part of being creative is figuring out what you're good at. I know you can do it if you put your mind to it.

PETER

You're right, Lois. Man was made to create. That's what separates us from the grapes.

He points to a bowl of grapes.

PETER (CONT'D)

Silly, idiot grapes. Look at them, envying us.

~~EXT./ESTAB. QUAHOG COMMUNITY THEATER - NIGHT~~

④ end

INT. QUAHOG COMMUNITY THEATER - SAME

⑤

Lois sits next to JOE at a table set up in the audience. AUDITIONERS stand around, waiting for their turn. Brian is on stage, **singing** beautifully.

BRIAN

OH NO, NOT IN SPRINGTIME / SUMMER
WINTER OR FALL / NO NEVER COULD I
LEAVE YOU / AT ALL.

LOIS

Brian, that was beautiful! Thank you!

⑤ →

⑤ c'd

BRIAN

No, thank you. And that note you gave me -- "louder"? (INCREDULOUS)
I was thinking that, and then you said it. You're so intuitive.

LOIS

Okay, next!

Stewie **patters** on stage.

LOIS (CONT'D)

Stewie, do you want to try out for Mommy's play?

Stewie rolls his blanket up and stuffs it in his shirt to create a hump like "Richard III."

STEWIE

(LIKE OLIVIER) "Now is the winter of our discontent made glorious summer by this son of York; and all the--"

LOIS

Why don't you sing "Itsy Bitsy Spider?"

STEWIE

How dare you reduce my finely-hewn thespian stylings to mere Mother Gooseries!

LOIS

Oh, sing Baa-Baa-Black Sheep!

⑤ →

STEWIE

You know, mother, as a wise man once
said, "I'm going to kill you."

PETER (O.S.)

Hey, can somebody give me a hand with
all this talent?

Lois turns to see Peter walking down the aisle.

LOIS

Peter? What are you doing here?

PETER

Well, Lois, I tried finding my
creativity, like you said. First I
took an art class.

INT. ART STUDIO - NIGHT (FLASHBACK)

Peter and some other STUDENTS are sketching a NUDE MALE MODEL
(We see nothing racy). Peter's eyes dart from side to side.
He whispers to a STUDENT next to him.

PETER

Am I... Am I supposed to draw the
penis?

INT. QUAHOG COMMUNITY THEATER - NIGHT (BACK TO PRESENT)

PETER

Then I tried sculpting.

INT. SCULPTING STUDIO - NIGHT (FLASHBACK)

Peter and some other STUDENTS are sculpting another NUDE MALE
MODEL (Again, nothing is shown). Peter's eyes dart from side
to side. He whispers to a STUDENT next to him.

⑤ c'd

⑤ end

⑥

⑥ →

⑥ c'd

PETER

Am I... Am I supposed to sculpt the
penis?

INT. QUAHOG COMMUNITY THEATER - NIGHT (BACK TO PRESENT)

PETER

Then I tried music.

INT. MUSIC STUDIO - NIGHT (FLASHBACK)

Peter stands before an orchestra. His eyes dart from side to
side. He whispers to a STUDENT next to him.

PETER

Am I... Am I supposed to conduct with
my penis?

INT. QUAHOG COMMUNITY THEATER - NIGHT (BACK TO PRESENT)

PETER

I was starting to think there was
nothing I'd be good at. But then I
realized that this is it. Lois, my
penis belongs on stage.

LOIS

Well, um, everybody has to audition.
You know, sing, dance.

PETER

No problem.

He walks to the stage.

⑥ →

⑥ c'd

PETER (CONT'D)

Hello, everybody. This is just a
formality, since I happen to be doing
the director. Hehehehe. (COUNTING
DOWN) A- Five- six- seven-eight
(SINGING) MARSHALL, WILL, AND HOLLY
/ ON A ROUTINE EXPEDITION / MET THE
GREATEST EARTHQUAKE EVER KNOWN / HIGH
ON THE RAPIDS / IT STRUCK THEIR TINY
RAFT / AAAAAAH! / AND PLUNGED THEM
DOWN A THOUSAND FEET BELOW / TO THE
LAND OF THE LOST! / AHHHH!

On Lois's horrified expression, we:

⑥ end

END OF ACT ONE

⑦

ACT TWO

INT. QUAHOG COMMUNITY THEATER - LATER

Lois stands next to Joe on the stage, surrounded by all the auditioners. She holds up a list.

LOIS

Before I post the cast list, (RE:
JOE) my choreographer and I want to
thank everyone for auditioning.

JOE

You were all great!

LOIS

Weren't they? I only wish the show
was called "The King and Us" so I
could cast you all.

She **chuckles**. Everyone **chuckles** politely. Brian **laughs** like it's the funniest thing he's ever heard. Lois goes over and puts the list up. Everyone rushes over to read it. Peter tries to jump up and read it over the crowd.

LORETTA

Anna? Oh, baby, baby! I'm a star!

She runs to Cleveland and hugs him.

CLEVELAND

Wow, I've never hugged a celebrity
before. Except for Pearl Bailey at
a book signing once. But then we
found out that it wasn't actually her.

ANGLE ON Stewie. He **scampers** up to Lois, furious.

⑦ →

STEWIE

"Siamese Baby?" Stewie Griffin does not play bit parts!

LOIS

Now honey, there are no small parts, only small actors.

STEWIE

Very clever, mother. Just the sort of aphoristic jewel that one might find gracing the pages of "Highlights."

Stewie storms off.

QUAGMIRE

Aw, man! Chorus? Shoot, what a gyp! Brian approaches.

BRIAN

(SURPRISED AND TERRIBLY MODEST) The King of Siam? Why, why that's the lead! This is so unexpected--

QUAGMIRE

Hey, shut up!

Quagmire walks away. Brian approaches the next nearest GUY.

BRIAN

(SURPRISED AND TERRIBLY MODEST) The King of Siam? Why, why that's the lead!...

ANGLE ON Peter. He's staring at the list, puzzled.

7 →

⑦ c'd

PETER

Uh, Lois, I think you made a mistake.
I'm not the King. I'm not "I." (OFF
LIST) I'm not anybody. So I had sex
with you for nothing?

LOIS

No, Peter, I--

PETER

What was I, another young thespian
pulled onto your casting couch with
the promise of fame and fortune?

LOIS

Honey, it's just that directing this
show is a big opportunity for me and
I don't want anything to ruin it...

PETER

Ruin it?

LOIS

(COVERING) Yes, by not using you to
your full potential. You have too
much talent for the stage. You
should... (SEARCHING) uh, be a...

Peter looks at her on pins and needles. Lois gets an idea.

LOIS (CONT'D)

... A producer!

PETER

A producer? Gee, I don't know...

⑦ end

⑧

EXT. HOLLYWOOD HILLS POOLSIDE - DAY (PETER'S FANTASY)

Peter wears shades, a silk robe, and a big gold Jewish star.
He talks on a cell phone.

PETER

Great news, Edgar Bronfman, Jr.! We
made the deal! We're richer and more
powerful than ever.

Peter looks out over the city and throws his arms up.

PETER (CONT'D)

(YELLING) I'm king of the--!!!

He loses his balance and **falls** off the edge of the patio.
His robe snags on a tree branch and he **tumbles** downhill,
naked (no naughty parts show), **cursing and screaming**.

INT. MEXICAN FAMILY KITCHEN - DAY (PETER'S FANTASY)

A MEXICAN FAMILY sits around the table. Peter **crashes**
through the ceiling and lands on the table, sending food and
debris flying. The MEXICAN FATHER points an accusatory
finger at the MOTHER.

MEXICAN FATHER

¿Quién es esto?

Subtitle: "WHO IS THIS?"

MEXICAN MOTHER

(DEFIANT) Él es la respuesta de mis
oraciones.

Subtitle: "HE IS THE ANSWER TO MY PRAYERS!"

MEXICAN FATHER

(HEAVENWARD, ANGUISHED) ¿Por qué?!

Subtitle: "WHY?"

⑧ →

INT. QUAHOG COMMUNITY THEATER - NIGHT (BACK TO SCENE)

⑧ c'd

PETER

I love Mexicans! I'll do it!

He walks off. Lois looks confused.

⑧ and

EST. QUAHOG COMMUNITY THEATER - DAY

⑨

INT. BACKSTAGE - SAME

(In the b.g., Loretta is rehearsing with the children, including Stewie and CLEVELAND, JR.) Meg watches KYLE build scenery. Kyle pauses to wipe his sweaty brow, and Meg looks at him, smitten. Peter comes by.

PETER

Hey, Meg. How's the scenery?

MEG

(QUICKLY) I wasn't looking at his butt!

PETER

Keep up the good work. And Kyle, just cause Meg isn't looking at your butt doesn't mean she doesn't have a monster crush on you.

MEG

(HORRIFIED) Daddy!

PETER

(PROUDLY) Peter Griffin. Producer. Ice-Breaker.

Lois comes over with Chris, holding some sketches.

LOIS

Peter, Chris says you told him to build a set for the North Pole?

⑨ →

(9) c'd

PETER

Yeah, that's where Anna goes to talk
with her best friend. A penguin.

LOIS

A talking penguin?

PETER

Yeah, you said you wanted the show to
be a big success, so I'm adding a
cute little animal sidekick. Just
like they have in those Disney movies.

(9) end

EST. MOVIE SCREEN TITLE (CUTAWAY)

(10)

As **happy music plays**, we see familiar Disney type that reads
"Walt Disney's 'Psycho.'"

EXT./ESTAB. BATES MOTEL - NIGHT (CUTAWAY)

INT. BATES MOTEL - NIGHT (CUTAWAY)

(This sequence is drawn in the Disney style.) A nervous
NORMAN BATES is peering through a peephole. **HIS P.O.V.** --
MARION CRANE is taking a shower. As Norman watches, a cute
DISNEY-ESQUE HAWK perches on his shoulder.

DISNEY-ESQUE

(VOICE OF CHRIS ROCK) Uh oh, Norman.
When Mama sees this, she's gonna go
house on yo' sorry self!

NORMAN

Oh no, Wingo, what should I do?

DISNEYESQUE HAWK

Take some action for yo' satisfaction!

He produces a butcher knife. Norman **giggles** and takes it.

(10) →

⑩ c'd

NORMAN

Oh, Wingo! You're my best friend.

INT. QUAHOG COMMUNITY THEATER - DAY (BACK TO SCENE)

LOIS

Peter, there is no talking penguin in
"The King and I."

PETER

There is in "Peter Griffin presents
'The King and I.'" Now we just gotta
think of some wicked funny stuff for
him to say.

LOIS

Peter, the director decides whether
or not to add a character. You're
the producer, remember?

PETER

What am I supposed to do with all my
great ideas? I can't hold 'em
inside. That's where I keep my body.

LOIS

Peter, good producers put their ideas
to work outside the theater. They
find ways to make people come see the
show.

PETER

And that's creative?

⑩ →

(10) end

LOIS

Is it? Well, it's just the most
creative job there is.

PETER

Don't you worry, Lois. I'll get the
word out. I'll tell two friends, and
they'll tell two friends, and that's--
that's like ten people right there.

(10) end

(11)

EXT./ESTAB. CHANNEL FIVE - DAY

INT. ACTION NEWS 5 SET - SAME

Peter wanders around, looking for someone. He passes by an open dressing room door with a star on it labelled, "Tom Tucker." Peter glances inside and sees Tom sitting in front of his dressing room mirror. (NOTE: Tucked into the corner of his mirror are a couple of photos of his mutant son. One is a school picture, showing his upside down face. The other is a shot of him hanging upside down from a jungle gym, so his face appears to be right side up.)

TOM

Good evening. I'm Tom Tucker. Good
evening. I'm Tom Tucker. Good
evening. The President has vetoed
Congress' latest campaign reform
proposal; the President has vetoed --
The President has been stabbed by a
horde of laser-bayonet-weilding space
rat men! From space! I'm Tom Tucker!

Peter gently pulls the door closed and moves on to the next door, which has another star and the name "Diane Simmons" on it. There's a low pitched hum coming from inside. Peter **knocks** on the door. The hum suddenly becomes higher pitched.

(11) →

⑪ c'd

DIANE (O.S.)

Just a minute!

The hum stops completely. Diane opens the door.

PETER

Wow, Diane Simmons! I'm a big fan!

DIANE

Oh, have you seen my web page?

PETER

No.

DIANE

(POINTING) It's over there.

Peter turns to look. Diane **slams** the door. Peter **knocks** again and she opens it.

PETER

Peter Griffin, Producer. I'm presenting "Peter Griffin presents 'The King and I', a Peter Griffin Production" and I'm giving you the exclusive story.

DIANE

Look, pal, some two-bit community theater production isn't news. Who's the star? For that matter, who are you and why should I give a damn, you pathetic jackass?

PETER

Wow! I'm being interviewed by Diane Simmons!

⑪ end

(12)

INT. GRIFFINS' LIVING ROOM - NIGHT

Brian has shaved his head for the part of the King. He sits with the VCR remote as Lois enters.

LOIS

Well, look at you! Nice haircut.

BRIAN

Oh, I know. I did it for the show.

I mean, you've created such a safe environment for me as an actor that I feel I--

LOIS

Brian, you already have the part.

BRIAN

Well, I've been studying tapes of Yul Brynner to get into the role of the King. I even got hold of the public service announcement he did right before he died.

Brian clicks the remote and the tape starts.

INT. YUL BRYNNER'S APARTMENT - DAY (ON TV)

CLOSE UP on YUL BRYNNER, sitting in a white chair.

YUL

If you're seeing this, it means I'm already dead. Now, listen very carefully: They're tracking you. You've got a homing device implanted in your skull. Now, take that metal probe and stick it up your nose.

(12) c'd

(12) c'd

INT. GRIFFINS' LIVING ROOM - CONTINUOUS (BACK TO SCENE)

Brian takes an endoscopic device and, as in the "Total Recall" scene, inserts it up his nose. He pulls out a round metal object and tosses it away. Peter enters, excited.

PETER

Well, Lois, you told me to produce,
and I did. I got us a story on the
eleven o'clock news.

LOIS

Really? Oh, Peter!

BRIAN

(LAUGHS) What, did you burn down the
theater? (THEN:) Oh my god, did you
burn down the theater?

PETER

Even better!

Peter switches the channel.

(12) end

INT. ACTION NEWS 5 SET (ON TV)

(13)

Tom and Diane are at the news desk.

DIANE

Our lead story tonight concerns the
Quahog Players and their production
of "The King & I." I've learned from
an inside source that I've been
offered and have accepted the role of
Anna! I'm sure we all wish me a lot
of luck. Tom?

(13) →

(13) c'd

INT. GRIFFINS' LIVING ROOM - CONTINUOUS (BACK TO SCENE)

LOIS

Peter, she's a news reporter.

PETER

Hey, some of our greatest actors
started in news. Like Sean Penn.

INT. NEWSROOM - DAY (ON TV) (CUTAWAY)

SEAN PENN stands in front of a weather map.

SEAN PENN

Today's weather calls for, um, breezy
skies and sun (LOSING IT) Get that
(BLEEP!) camera out of my face!

He grabs the boom from overhead and **beats** the (o.s.) camera
man with it.

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

LOIS

But Loretta's playing Anna, and she's
doing a great job.

PETER

Who the hell's Loretta? Diane
Simmons is a star!

LOIS

Shh, Peter, you'll wake up the kids.

PETER

Who the hell's the kids? Look, Lois,
you wanted me to sell tickets, right?

(MORE)

(13) →

PETER (CONT'D)

(13) c'd

Well, people who never even been in
a theater will come see a show with
Diane Simmons.

LOIS

(SIGHS) I guess you're right. Poor
Loretta. How am I ever gonna break
this to her?

From outside the window we hear a blood-curdling **scream**.

BRIAN

I think you can cross that off your
"To do" list.

(13) end

EXT./ESTAB. QUAHOG COMMUNITY THEATER - DAY

(14)

INT. QUAHOG COMMUNITY THEATER - SAME

Peter walks in with Diane.

PETER

Hey, you guys, here's our star!

DIANE

Oh, please, I'm just an actor like
everyone else. Oh, this is so
awkward. You all know my name, and
I've never heard of any of you.

LORETTA

You ever acted before, honey?

DIANE

Well, I did an independent film in
college.

(14) →

(14) c'd

BLACK SCREEN (CUTAWAY) (BLACK & WHITE FILM)

We're watching a movie. The film header counts down 5, 4, 3, 2, 1--- A **single violin plays** as a title fades in: "Lint." Then "Starring Diane Seidelman as The Girl." We **FADE UP** on Diane (age 19), sitting at a kitchen table, holding a coffee cup and a cigarette. **FADE OUT, THEN FADE IN** on Diane sitting on the other side of the table reading a book. **FADE OUT, THEN FADE IN** on Diane facing a long-haired GRUNGY-LOOKING GUY. He licks her face, slowly. Then she **weeps**. **FADE OUT, THEN FADE IN** on Diane, curled up in a fetal position on the floor. A CLOWN flips a flapjack in slow motion. As it hits the pan, the sound **echoes**. As we **FADE TO BLACK**, an end title reads "Fin."

INT. QUAHOG COMMUNITY THEATER - DAY (BACK TO SCENE)

LOIS

Let's start with the scene where Lady
Thiang begs Anna to comfort the King.

DIANE

Oh, are you playing Lady Thiang?

LORETTA

Mmm-hmm. I was supposed to be Anna.

DIANE

Anna? But you're -- (OFF LORETTA'S
LOOK) -- so pretty!

LOIS

Okay, let's go from the top of scene
seven. Action!

LORETTA

"Oh, Mrs. Anna. The King needs you.
You must go to him."

DIANE

"Lady Thiang, if he needs me -- truly
needs me -- I will go to him."

(14) →

(14) c 'd

PETER

Cut! All wrong! No good!

LOIS

Peter, what are you doing? She was wonderful.

LORETTA

(UNDER HER BREATH) My ass.

LOIS

Besides, I'm the director.

PETER

It just doesn't feel real. Anna and this Miss Thing both love the King, right? On "Springer" yesterday, they had "I Won't Share My Husband" and these two women bitch-slapped each other -- the crowd went nuts! Loretta, why don't you try slapping Diane?

LORETTA

I think I can do that.

Loretta starts for Diane.

LOIS

Wait a minute! Nobody's slapping anybody! This is Rodgers and Hammerstein, not trash TV. "The King and I" is a work of art...

(14) →

(14) c d

PETER

Lois, what good is art if nobody
shows up to see it?

DIANE

I think Peter may be onto something.
"Springer" is one of our station's
highest-rated shows.

PETER

(SIGNIFICANTLY) The highest-rated.

LOIS

(SIGHS) I guess we can try the--

LORETTA

Action!

Loretta **slaps** Diane. Hard.

(14) end

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

(15)

INT. GRIFFINS' KITCHEN - SAME

The family is eating dinner.

PETER

But Lois, if Anna sings "I Whistle A
Happy Tune" when she's afraid, she
looks like a wimp. What if she
morphs into Shazaam and sings
something like (SINGING) "YOU MAY BE
THE KING BUT I AIN'T NOBODY'S FOOL/
LET'S GET DOWN AND DIRTY AND WE'LL
SEE WHO SHOULD RULE/ CAUSE I CAN KICK
YOUR AAASSSSS! BABY!"

(15) →

(15) end

CHRIS

Whoa! Rodgers and Frankenstein rock!

LOIS

It's Rodgers and Hammerstein.

Frankenstein is a monster, (TO PETER)

which is what you are turning into.

Would you please just let me direct
my show?

PETER

Okay, just one more thought, hear me
out. What if Anna has to slay the
Minotaur, because only the blood of
the Minotaur will restore--

Stewie takes a spoonful of mashed potatoes and hurls it at
Peter's face.

STEWIE

You! You are the worst thing to
happen to musical theater since
Andrew Lloyd Webber!

He hurls a spoonful at Lois.

STEWIE (CONT'D)

And you! (BEAT) Well, I just plain
don't like you.

(15) end

EXT./ESTAB. QUAHOG COMMUNITY THEATER - DAY

INT. QUAHOG COMMUNITY THEATER - SAME

Lois enters with a soda to find the whole company gathered
around Peter. Everyone's **laughing** and excited.

(16)

LOIS

What's goin' on?

PETER

We're just having a little pow-wow to discuss my latest changes.

LOIS

(FORCING A SMILE) What changes?

DIANE

Oh, it's wonderful, Lois. Those ridiculous hoop skirts made me look hippy, so Peter came up with the inspired idea of dressing me in these sequinned capri pants.

LOIS

But they didn't have capri pants in the 1860's.

PETER

They did now!

JOE

Lois! Peter has a terrific new concept for choreographing the "Moonwalk of the Siamese Children."

LOIS

(DESPERATE) You mean "The March of the Siamese Children"...

(16) →

(16) c'd

PETER

Wait, wait, wait! I just got another idea!

EVERYONE

Oh, great! / Shh! A new idea! / What do you got?

PETER

How about this: They're not children. They're aliens!

Everyone ad-libs **approval**.

DIANE

(TO LOIS) Isn't he brilliant?

LOIS

No! He's not brilliant! Rodgers and Hammerstein were brilliant and I want to do the show they wrote.

PETER

That's Rodgers and Frankenstein.

LOIS

Forget it. I've already made too many changes.

Meg and Chris run in, all excited.

MEG

We sold out!

CHRIS

Yeah. The whole town's talking about your show, Dad.

(16) →

(16) c'd

Everybody **cheers** and hugs.

LOIS

Your show? Peter, this is my show.

PETER

What's the big deal? You wanted to
sell out and we did!

LOIS

I'm through selling out. I took this
job because I wanted to create
something beautiful, and you've
completely destroyed that. You want
to be the director? Fine. I quit.

She walks out. Everyone looks at Peter.

PETER

Me, direct? I don't know what to
say, except (SHOUTING A LA JAMES
CAMERON) I'm king of the-- Aaah!

Peter loses his balance and **falls** off the stage into the
orchestra pit.

END OF ACT TWO

(16) end

17

ACT THREE

EXT./ESTAB. GRIFFINS' HOUSE - THE NEXT MORNING

INT. GRIFFINS' KITCHEN - SAME

Meg, Chris, Brian and Stewie eat breakfast. Lois is at the stove. Peter enters in a black turtleneck.

PETER

(TRILLING) Mooooorrning theater fans!

LOIS

Good morning, Peter, I made your
favorite breakfast.

She **drops** a plate of burnt toast topped with olives, sardines
and a raw egg.

PETER

What the hell is this?

LOIS

French toast. I just made a few
creative changes to the recipe. I
think it's a lot better now.

PETER

Lois, if this is your idea of a joke,
you must write for Leno.

STEWIE

Oh, you know, it's so fashionable to
take a shot at Jay Leno. Look, the
fact is, the man is out there every
bloody night with fresh material and
he's charming!

17 →

①7 c'd

PETER

Face it, Lois. You're just jealous because people liked my ideas better than yours.

LOIS

I don't care if the whole world loves your ideas, that doesn't make them good. I was trying to make art!

PETER

Oh, art, schmechenzecken! Put enough monkeys in a room with a typewriter, they'll produce Shakespeare.

INT. ROOM - DAY (CUTAWAY)

A horde of MONKEYS sit around a computer as one Monkey **types**.

MONKEY #1

Um... carnation. No, peony.

MONKEY #2

They did that in last week's "Marlowe."

MONKEY #3

Daisy? Rose? Iris?

OTHER MONKEYS

Rose? / Rose is good. / I like that.

MONKEY #1

A rose by any other name...yeah, that works. Okay, moving on!

①7 →

MONKEY #2

Hey, what about tulip?

MONKEY #1

Rose is fine. Moving on.

INT. GRIFFINS' KITCHEN - MORNING (BACK TO SCENE)

LOIS

Peter, you've never done a creative
thing in your life!

PETER

That's not true. I wrote "Bonfire of
the Vanities."

LOIS

No, you didn't.

PETER

You win this round, Lois.

MEG

Let's go, Chris. (TO PETER AND LOIS)
If I get married to a fat guy and end
up fighting in front of my kids, it's
your fault!

CHRIS

Uh, yeah. And don't be surprised if
my grades aren't so good this term.

Meg carries Stewie out and exits with Chris.

(17) c'd

(17) end

(18)

(18) →

(18) c 1

BRIAN

(TO PETER) Ah, Mister Director!

Really looking forward to working
with you. I'd love to sit down some
time and talk about my character. (TO
LOIS) Hey, sorry it didn't work out.
Keep in touch.

Brian exits.

LOIS

You're not being "creative," you're
just destroying a wonderful show.

PETER

Hey, I have more creativity in my
whole body than most people do before
nine A.M.

LOIS

Peter, the only thing you create
before nine A.M. is exactly what
you've turned my show into.

PETER

I think my work will speak for
itself.

Peter exits. After a moment, he comes back in.

PETER (CONT'D)

Oh, ha-ha, I just got that. A poop
joke? Real creative, Lois.

(18) end

EXT./ESTAB. QUAHOG COMMUNITY THEATER - DAY

(19)

INT. QUAHOG COMMUNITY THEATER - SAME

Peter is rehearsing with Diane, Brian, and the other actors. Diane wears a grey leotard and a big low-cut sweatshirt. Everyone looks a little frazzled.

PETER

Okay, let's run this scene again.
Remember, Diane, you're playing Anna,
a steel-town girl on a Saturday
night, looking for the fight of her
life.

Diane flips through her script.

DIANE

Where does it say that?

PETER

(TAPS HIS HEAD) In my noodle. Okay,
places! And -- action!

Frenetic dance music starts. Diane does her best to flashdance with a chorus of MALE DANCERS, but she trips and stumbles into them.

PETER (CONT'D)

Stop! All wrong! God, send me
dancers!

Peter takes off his glasses and rubs the bridge of his nose.

DIANE

(UPSET) We've been rehearsing for
hours! I'm exhausted!

(19) →

(19) c'd

PETER

Well, I'm sorry. But we open this show in three hours, and (SHOUTING) I don't think we're ready!!

DIANE

Of course we're not! You keep changing your "vision." One minute I'm Queen of the Rollerjam, the next minute I'm Barbara Bush in a thong!

PETER

I said Barbara Bach! Jeez, thanks for the visual.

DIANE

I can't work this way.

PETER

Who do you think you're talking to, Miss Action Five News? When I found you, you were nothing but a two-bit most famous person in Quahog!!

DIANE

Oh yeah? Well, this just in: I quit!
Diane throws her script down and storms out.

PETER

Fine!

Everybody gathers around Peter.

(19) →

①9 c'd

BRIAN

You did the right thing, Peter. She was good, but I think we need great.

JOE

But we can't do "The King and I" without Anna.

QUAGMIRE

Yeah, this is a real snafu.

LORETTA

Maybe we should cancel the show.

PETER

(DRAMATICALLY) No! We don't need Diane Simmons.

Peter tenderly puts his arm around Loretta.

PETER (CONT'D)

We've had someone better all along. Someone radiant, and sassy, with the soul and the passion that can only come from hundreds of years of black oppression.

LORETTA

(FLATTERED) Thank you, Peter. I'll do it.

PETER

(DISMISSIVE) Oh, get over yourself. I was talking about me!

①9 end

(20)

EXT./ESTAB. QUAHOG COMMUNITY THEATER - NIGHT

The marquee reads, "Peter Griffin Presents a Peter Griffin Production of Peter Griffin's THE KING AND I, a Peter Griffin Joint." Theater PATRONS crowd the sidewalk.

INT. BACKSTAGE - SAME

Brian, wearing a robe and full eye make-up, stands near the curtain doing his vocal exercises.

STAGE MANAGER (V.O.)

Two minutes, everybody! Two minutes!

BRIAN

Fa-fa-fa-fa, feh-feh-feh-feh, fi-fi-

fi-fi, fo-fo-fo-fo, fu, fu, fu...

Peter peers through the curtain. Tom Tucker argues with his WIFE, while his freakish SON sits between them, miserable. Other familiar faces (CHARLIE, JOHNSON, MISTY, MR. FARGUS, THE DON, SOCCER PARENT, JACK, SARAH, and the RAINBOW KIDS, FLAPPY and DELORES, THE JUDGE, JOHNNY MULDOON, LENNY, MITCH the scout leader, the MANAGER from Cheesie Charlie, TRICIA TAKANAWA, etc.) take their seats.

PETER

Geez, full house!

PETER'S POV - Mr. Weed and GUILLERMO taking their seats.

PETER (O.S.)

Hey, it's Mr. Weed. He likes show
tunes? Who'd a thought?

ANGLE ON PETER watching them.

PETER

He's about to get a whole new
appreciation for the genius that is
Peter Griffin.

We see Lois enter and join Meg and Chris, who are already in their seats.

(20) →

(20) c'd

PETER (CONT'D)

Huh! Look who came crawling back.

ANOTHER ANGLE REVEALS Peter is looking at Joe, who is backstage, crawling toward Peter.

JOE

Peter! Have you seen my wheelchair?

INT. QUAHOG COMMUNITY THEATER - CONTINUOUS

Lois sits with Meg and Chris. The orchestra is tuning up.

MEG

I don't get it, Mom. If you're so mad at Dad for wrecking your show, why did you come to opening night?

LOIS

I came because I love the theater. I mean, what kind of person would I be if I just came here to enjoy watching your father be humiliated when this asinine spectacle of his is ridiculed by everyone in town?

CHRIS

A bitch?

(20) end

The lights dim and the crowd quiets.

(21)

PETER (V.O.)

Siam, 2015 A.D.

The curtain rises, revealing a "Blade Runner"-esque set.

(21) →

PETER (CONT'D; V.O.)

(21) c'd

The city lies in ruins after the
ninth nuclear world war. It is a
grim future... with lots of
explosions and partial nudity.

During the next part of the speech, the lights go down, then
come back up, revealing Brian on a throne, surrounded by
Cleveland and Quagmire, who are dressed in tin foil-esque
"Star Trek"-type suits.

PETER (CONT'D; V.O.)

A future where an oppressive new king
has seized power.

BRIAN

I wish to do something evil, but I
grow weary of taxing the poor.
Tonight -- I shall eat the poor!

PETER (V.O.)

Only one man can stop him. No... one
MACHINE!

Suddenly a **red alert siren** goes off. Peter **bursts** through a
wall. He's dressed in large, blocky mechanical body armor,
bristling with weapons.

PETER

I am an Automaton Nuclear Neohuman
Android. You may call me ANNA. I am
a robot ninja from the Planet England
who is here to destroy you and free
this land from your tyranny.

(21) →

(21) c'd

BRIAN

I've been expecting you, Anna. Allow
me to introduce my Siamese children.

Brian claps. A chorus of WOMEN (obviously not Siamese) in
"Baywatch" type swimsuits enter.

ANGLE ON LOIS - Horrified by what she sees.

PETER

I will not be swayed by your attempts
to confuse my programming with your
all-female sex orgy. We must kung-fu
fight!

BRIAN

So be it, Anna!

Peter and Brian spring into fighting stances.

EXT./ESTAB. QUAHOG COMMUNITY THEATER - A LITTLE LATER

INT. QUAHOG COMMUNITY THEATER - A LITTLE LATER

The palace set now looks as if it was the scene of a huge
battle. Cleveland, Quagmire and Brian lie "dead" as the
beautiful "Siamese children" women and chorus surround Peter.

PETER

I have slain the evil emperor! I
hereby proclaim Siam the United
States of America!

Suddenly the stage is awash in patriotic flags and banners.
And everyone begins singing to a song a lot like "Cabaret".

(21) end

22

ALL

SIAM WAS CRAWLING WITH PLAGUE AND
DISEASE / SOCIAL AND TOOTH DECAY /
BUT NOW THE KING IS DEAD AND GONE /
THANKS TO YOUR PLASMA RAY!

ALL (CONT'D)

AND NOW WE'RE FREE!

PETER

ALL THANKS TO ME!

ALL

GOOD-BYE GENETIC ENGINEERING!

Brian sits up.

BRIAN

EVEN GUYS CAN WEAR AN EARRING.

By this time, the whole chorus and Peter are doing a kick line.

ALL

TAKE OFF YOUR HALTERS AND SHAKE YOUR
BAZOOMS / SIAM'S THE U.S.A.! / HE
GAVE THE KING THE OLD ONE-TWO--

PETER

NEXT GUY THAT TRIES, I'LL SHOOT HIM
TOO!

ALL

ANNA WILL TAKE NO CRAP FROM YOU /
'CAUSE HE HAS A PLASMA RAY!

Peter and the chorus take a bow as the curtain comes down.
The crowd **cheers and applauds.**

22 end

(23)

The curtain rises again and Peter bows deeply, as proud as we've ever seen him. Lois is incredulous.

LOIS

Oh my god! They liked it?

The crowd leaps to their feet. Peter takes center stage and bows deeply. Bouquets of flowers are thrown at his feet. Lois can't take it anymore. She stands on her seat.

LOIS (CONT'D)

Stop it! Stop clapping right now!

The crowd quiets down and sits, listening to her.

LOIS (CONT'D)

What's wrong with you?! These people shouldn't be encouraged, they should be punished! (POINTS AT PETER) That man has committed murder here this evening, and the victim's name is "theater!" This is the kind of mind-numbing schlock that's turning our society into a cultural wasteland! This isn't art! This isn't even entertainment! This... blows!!!

The crowd is stunned. They turn and look at Peter. His eyes dart back and forth. He starts to sweat.

PETER

Uhh...

And then he cuts a gigantic, long **fart**. The longest fart in television history. Finally it subsides. Then, he emits a tiny chaser **fart**. There's dead silence. Then, the crowd erupts in **laughter**. The audience is literally doubled over, holding their sides, etc. We see various **CLOSE-UPS** (a la "Sullivan's Travels") of people lost in the pure joy of **laughter**. They rise, en masse, as they continue **cheering, laughing, and applauding**. Lois sinks in her chair, annoyed.

(23) →

LOIS

(23) end

(TO MEG) See, this is exactly the
kind of thing I was talking about.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

(24)

INT. PETER AND LOIS' BEDROOM - SAME

Lois sits up in bed. Peter enters, wearing a party hat and carrying newspapers.

LOIS

How was the cast party?

PETER

We're a hit.

Peter holds up a newspaper that reads, "Long Live This 'King.'"

PETER (CONT'D)

Man, what a night. I got to see my
ideas come to life. It's the
greatest feeling in the world.

LOIS

(POINTED) Yeah, I bet it is.

PETER

(SINCERELY) And you know what? I
never could have had this feeling
without you. Thanks, Lois.

LOIS

(SOFTENING) Oh, well...you're welcome.

(24) ->

PETER

(24) c'd

And I'm gonna do whatever it takes to
make sure you get your chance next
year. It'll be "Peter Griffin
Presents"--

He does a sweeping hand gesture to indicate the marquee.
Then, above that, he does another sweeping hand gestures as
he says:

PETER (CONT'D)

--"A Lois Griffin Production." Okay,
honey?

LOIS

(SMILES) Okay. You know, I was
wrong about you, Peter. Anyone who
could take "The King and I" and turn
it into... that is... well, he's
gotta be creative.

PETER

Thanks, Lois.

They **kiss**.

EXT. GRIFFINS' HOUSE - NIGHT

PETER (V.O.)

(LAUGHS) Hey, were you there when I
farted?

THE END

(24) end